

FLORIDA

SUPPLEMENT TO FLORIDA TREND MAGAZINE

WINTER 2002

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE

MELROSE
OVERTOWN
CUMMER
MUSEUM OF
ART &
GARDENS

INVESTING
in the PAST

FOCUS ON

■ PRESERVING OUR SENSE OF PLACE ■

During his final public appearance, the late Senator John H. Chafee of Rhode Island explained his stalwart commitment to historic preservation, stating,

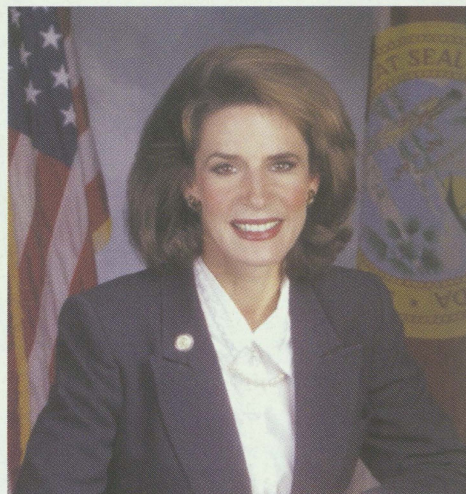
"Naysayers may ask, what difference does saving one train station or post office truly make in the future of America? My response is this: preservation is not just about preserving brick and mortar, lintel and beam. It is about the quality of life, and the possibility of a bright future. Carl Sandburg expressed the danger of losing touch with our past when he said, 'If America forgets where she came from, if people lose sight of what brought them along, then will begin the rot and dissolution.' "

Floridians understand that our rich heritage defines who we are, as well as who we will become. We must measure the challenges in our own lives against the victories and defeats our forbearers experienced, to fully comprehend the nature of the decisions we face.

How do we ensure the survival of these vital memories? If we are fortunate, someone recorded these memories in a history book. However, books provide but one dimension of the rich experiences and stories that form our past. To ensure the survival of our heritage, we must preserve our ability to step back in time — if but for a moment — to sense the sights and surroundings that filled the lives of our ancestors. Only through visiting our historic treasures can we escape the bustle of modernity in order to fill our senses and imbue our imaginations with the promise of the future.

Our cover story describes some of the public-private partnership opportunities available to Floridians interested in joining our efforts to preserve Florida's memories. Other features in this issue profile the efforts of citizens in Overtown, Melrose and Jacksonville to enhance, restore and maintain the unique sense of place Floridians share.

Can you help preserve the irreplaceable treasure in your neighborhood? We hope you will discover examples and resources in this issue that provide you with the primer you need. We hope you are inspired to join the network of citizens working to preserve and celebrate our rich heritage. Together, we will build the strong foundation that will secure Florida's future.



Katherine Harris

Katherine Harris
Secretary of State

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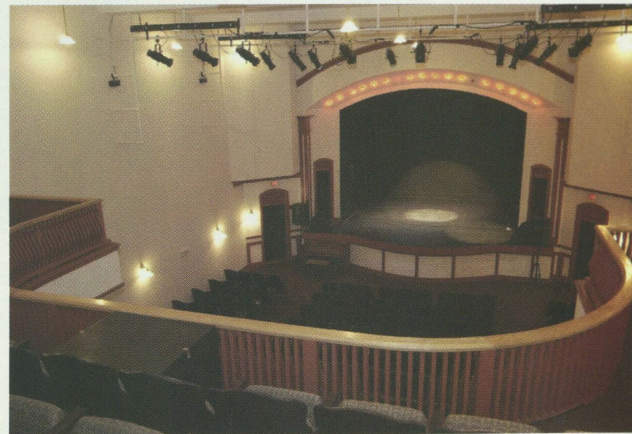
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FLORIDA

History & the Arts

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FLORIDA
IN MY VIEW

■ TONI JENNINGS ■

If you think changing the law is hard, just consider what it takes to change a way of life. That is exactly what Florida did in 1996 when it launched its landmark welfare reform initiative, WAGES — Work And Gain Economic Self Sufficiency. Recognizing welfare was a trap, not a benefit, Florida led the nation by requiring those who receive assistance to work for it. Five years later the facts demonstrate success. Our state has seen a 70% decrease in Florida families on welfare — from 200,282 in September 1996 to less than 59,592 families in August 2001.

It has become crystal clear that continued progress depends upon creating opportunities at all skill levels from the most basic to the most advanced, and filling them with welltrained workers. "Workforce" became the buzzword of the new millennium.

Florida businesses are driving the train when it comes to identifying jobs of the future.

Our educational institutions — universities, community colleges and technical schools — are helping to meet the need. No longer will we spend time and money preparing our citizens for careers of the past.

Over 180 One-Stop Service Centers stretch from the Panhandle to Key West offering job placement and training to businesses and workers. Centralized under one roof are those who can assist by identifying available positions, building job and interview skills, and identifying veterans programs, transportation, child care, and a host of other support services.

As one who lives not far from the house where she grew up, I have watched our

Florida launch men and women into space and bring them home again, entertain millions of visitors, send our citrus products around the world and work to preserve a true natural wonder — the Everglades. It is good to know our state also recognizes that readiness programs targeted toward our smallest citizens, ages 0 to 5 years, will prepare them for a lifetime of learning.

The availability of a good education and a good job go hand-in-hand. No longer thought of as just a good place to retire, Florida is a great place to raise a family and operate a business. To keep it that way will take the active involvement of all of its citizens.

TONI JENNINGS is the chairman of the board of directors of Workforce Florida, Inc. and president of the family business — Jack Jennings and Sons, Inc. General Contractors. She was elected to the Florida House of Representatives in 1976 and to the Florida Senate in 1980. Jennings was the first Republican woman in the Legislature to serve as President of the Senate, and the first Senator in Florida history to serve two successive terms as President (1996-2000).



NEWS & NOTES

Florida Remembers World War II

The Museum of Florida History in Tallahassee opened its newest exhibit, *Florida Remembers World War II* on December 7, 2001. The exhibit documents the contributions of citizens who remained on the homefront and those who served abroad, and the impact of the war on Florida's growth and development.

With almost 400 artifacts, ranging from a 1942 Army jeep to patriotic posters and the Purple Heart of a Tuskegee Airman, the exhibit is designed to serve as a tribute to the contributions Floridians made during World War II, and to inform current and future generations about the effect of the war on the Sunshine State.

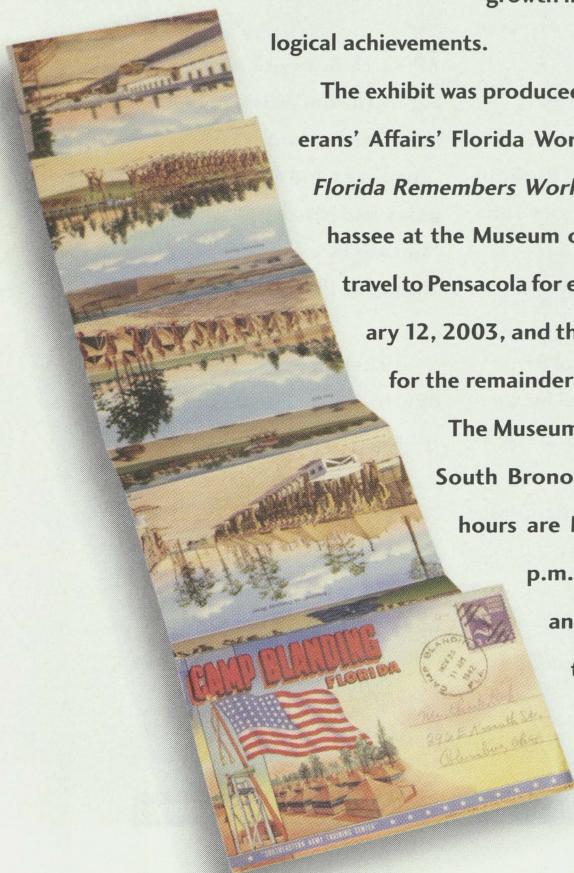
According to official statistics, almost 248,000 Floridians served in World War II.



World War II brought the establishment of military training bases throughout Florida. Dozens of ships were torpedoed just off Florida's Atlantic Coast, and others in the Gulf of Mexico. Some 9,000 prisoners of war were incarcerated at 22 camps through the state. Millions of cans of dehydrated citrus concentrate were sent around the world to Allied troops. After the war, Florida experienced significant growth in population, tourism, and technological achievements.

The exhibit was produced as part of the Department of Veterans' Affairs' Florida World War II Living Memorial Project. *Florida Remembers World War II* will be on display in Tallahassee at the Museum of Florida History until July 7. It will travel to Pensacola for exhibit from September 6 through January 12, 2003, and then to museums in Miami and Orlando for the remainder of 2003.

The Museum of Florida History is located at 500 South Bronough Street in Tallahassee. Visitors hours are Monday to Friday 9 a.m. to 4:30 p.m., Saturdays 10 a.m. to 4:30 p.m. and Sundays and holidays from noon to 4:30 p.m. For further information call 850.245.6400 or visit www.flheritage.com.

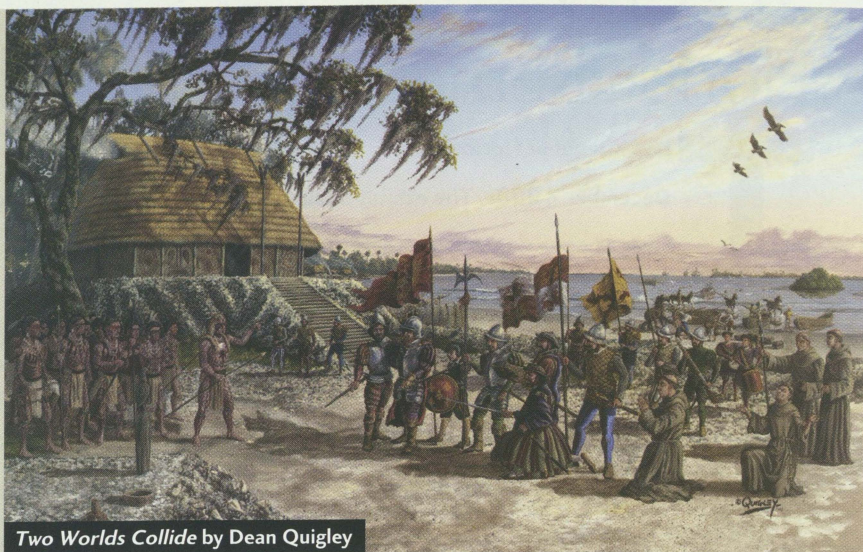


NEWS & NOTES

Trail of the Lost Tribes

Before being decimated by warfare, slavery and diseases brought by Spanish explorers in the 1500s, Native American tribes thrived in Florida for 12,000 years. Today, a public-private partnership of over 50 organizations, businesses and individuals involved in the preservation and interpretation of the precious few reminders of these "lost tribes" is working to promote responsible visitation at 19 prehistoric sites on Florida's Gulf Coast.

In January, *The Trail of the Lost Tribes* project will distribute a full-color brochure featuring a map that pinpoints 19 sites along Florida's Gulf Coast where archaeology enthusiasts can climb mounds, view films, tour exhibits and even walk into an ancient midden. The map will include such "off the beaten



Two Worlds Collide by Dean Quigley

trail" sites as the largest ancient temple mound in the Tampa Bay area, a recreated Tocobaga Indian village near Ruskin, and a guided pontoon boat tour to the former island headquarters of the Calusa Indians.

During February, March and April, the project will sponsor *Walking in the Footsteps of the Ancients*, a speaker series showcasing eight experts in Florida prehistory. All events are free and open to the public.

FEBRUARY 2—6:30 p.m.

Camp Bayou Nature Preserve, Ruskin
"The Natives of Tampa Bay at the Time of First Contact"

MARCH 6—7 p.m.

Coast Heritage Library, Crystal River
"Raiders of Lost Florida: The Strange Saga of Florida's Lost Cultural Treasures" and "From the Old Frontier to the New: The Evolution of Archaeology of the West Central Gulf Coast"

MARCH 10—Noon – 6 p.m.

Museum of the Islands and Randell Research Center, Pine Island
Archaeology Fair

MARCH 11—7 p.m.

First Baptist Church at Pine Island Center, Pine Island
"Two Thousand Years on Pine Island"

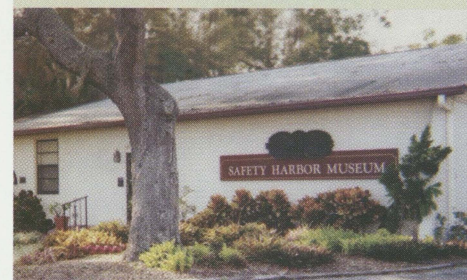
MARCH 20—7 p.m.

Time Sifters Meeting
Selby Library, Sarasota
"Charnel Knowledge: Weeden Island Sixty Years After Willey and Woodbury"

APRIL 13 & 14—2 p.m.

Safety Harbor Museum of Regional History, Safety Harbor
"Tocobaga and Menendez: The Archaeology and History of Safety Harbor" — followed by a tour of the Safety Harbor Mound at Philippe Park.

Tickets are required for some events due to limited seating. The series is sponsored by Time Sifters Archaeology Society with funding from the Florida Humanities Council, VISIT FLORIDA and the Frank E. Duckwall Foundation. To request a brochure, lecture tickets or more information, contact project director Karen Fraley at 941.794.8773 or karen@aroundbend.com.



Top left: Dr. Karen Walker at the Randell Research Center, Pine Island; Bottom left: The Safety Harbor Museum of Regional History.

COURTESY TIME SIFTERS ARCHAEOLOGY SOCIETY

FLORIDA FACTS AND FIGURES

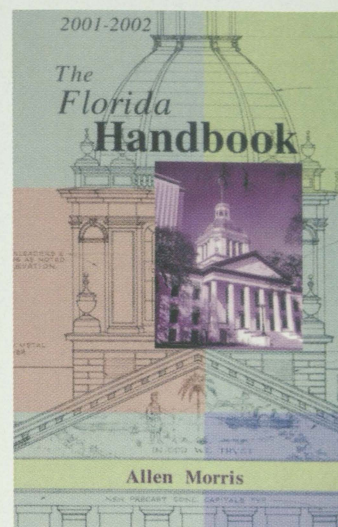
What reference book offers readers everything from the complete text of Florida's 1968 Constitution with subsequent amendments, to a chapter on Florida history recounting *Some Eventful Years – From 13,000 BC through 2001?* *The Florida Handbook* features those and much more, encompassing almost 800 pages of Florida facts, history and statistical information.

The Florida Handbook was first published in 1947 by Dr. Allen Morris, clerk emeritus and historian of the Florida House of Representatives. The 28th biennial edition (2001) of this comprehensive reference tool was published by Dr. Morris and his wife Joan Morris, supervisor of the Florida Photographic Collection, Florida Department of State, Division of Library & Information Services. *The Florida Handbook* received the (Southeast) American Regional History Publication Award in 2000.

New to this edition are chapters on scenic drives, the changes in major state departments since the 1969 Governmental Reorganization Act, notable bridges and Florida's National Parks. Articles on the Civil War, Reapportionment, the Everglades, hurricanes, state parks and forts have been revised and updated.

This comprehensive reference guide includes chapters on: The Executive Branch, Legislature, Judicial System, Local Government, Size and Structure, People and Statistics, Taxes, Bonds, Licenses, Elections, A History of State Constitutions, Women in Government, Floridians in Federal Office, The Governor's Mansion, Symbols of the State, Florida at War, Native Americans in Florida, The Counties, Citrus, Fish and Wildlife, and much more.

For more information call Peninsular Publishing in Tallahassee 1.800.227.3725.



DAYTONA BEACH

FLORIDA MUSEUM ON TRACK

CHARLES GRIFFIN

The Museum of Arts and Sciences and Florida History in Daytona Beach has opened a new permanent exhibit on the history of the Florida East Coast Railway. State-of-the-art, interactive touch-screen stations tell the story of Henry Morrison Flagler's East Coast Railway. Also part of the exhibit are two fully restored private railroad cars, the Silver Holly and Dell Rapids. The cars were donated to the museum by Coca-Cola magnate and philanthropist Chapman S. Root, his wife Susan and their six children.

The Silver Holly, a rounded-end, observation car built by the Chesapeake and Ohio Railroad, was used by the Root family to travel between Chicago and Jacksonville in the 1960s. The Dell Rapids, built in 1948 by the Milwaukee Railroad and restored by the Root Company in 1985, is a distinctive sky-top "beaver-tail" car with windows on all sides and above. The

exhibit includes the Root family collection of decorative arts, china, silverware and glasses collected from 85 of the nation's railroads, hotels and restaurants. Visit the Museum of Arts and Sciences and Center for Florida History at 1040 Museum Boulevard, call 386.255.0285 or visit <http://www.moas.org/> for more information.



INCENTIVES FOR HIST



ORIC PRESERVATION

couldn't have made this project work if it hadn't been for the preservation tax credits," says Brian Ballard, owner of Tallahassee's stately 1912 Lively House. Rehabilitated in 1999 for the law offices of Smith, Ballard and Logan, P.A., the award-winning \$552,000 project earned Ballard a \$110,400 historic preservation tax



Tallahassee's stately 1912 Lively House

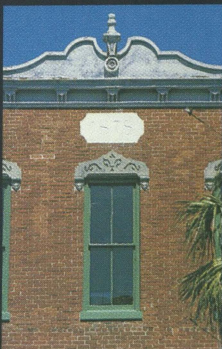
credit and is a real source of pride for partners former Secretary of State Jim Smith and Mark Logan. "These were real dollars," he says, "and the largest source of preservation assistance we had."

Ballard's project is typical of 128 historic buildings from Pensacola to Key West whose owners took advantage of federal historic preservation tax credits since 1995, representing an investment of nearly \$147 million. In Key West a \$130,000 tax credit helped rehabilitate the 1890s John F. Curry House for use as a condominium. The 1939 Art Deco St. Moritz Hotel in Miami Beach was rehabilitated for \$9 million as a 100-room Loews Hotel for a \$1.8 million tax credit. Downtown West Palm Beach's landmark 1922 Guaranty Building used the combination of a \$498,000 tax credit and a property tax abatement of \$16,000 to rehabilitate the towering commercial building for prime office space. A \$30,200 tax credit gave Tampa Heights' 1904 Arguelles-Massari House new life as a design studio. The restoration of Lakeland's 1924 Hotel Lakeland Terrace to its original grandeur was achieved with the help of a \$980,000 historic preservation tax credit. The 1878 Palace Saloon in Fernandina Beach, Florida's oldest continuously operating saloon, was restored in 2001 with a \$160,000 tax credit following a disastrous fire in 1999.

Lakeland's 1924 Hotel Lakeland Terrace

LEFT: DONNA McLAUGHLIN ARNOLD; RIGHT: GLENN JOHNSON

The Federal
Historic
Rehabilitation
Tax Credit is
one of the
nation's most
successful
preservation
assistance
programs.



BOB SELF

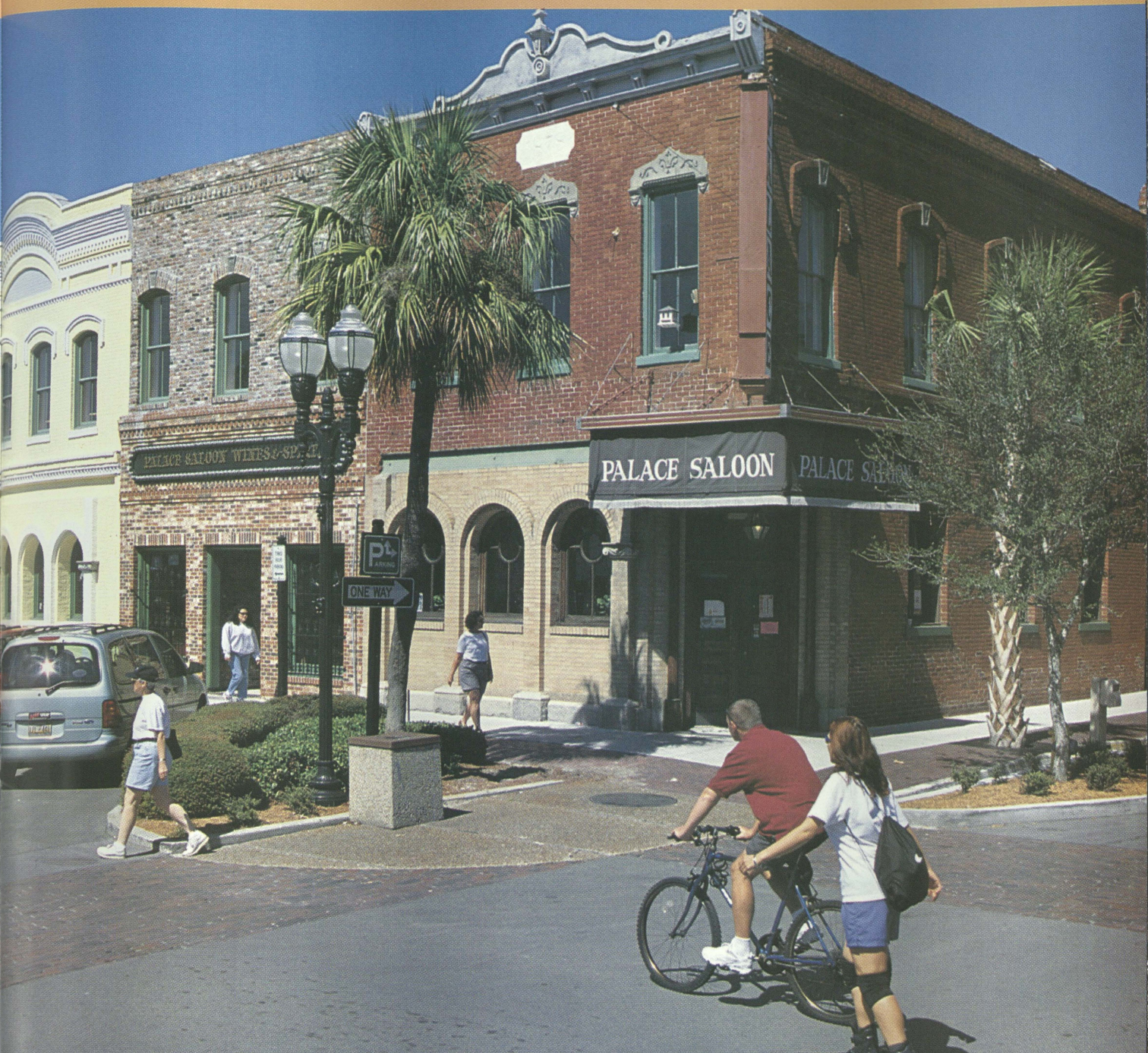
The Federal Historic Rehabilitation Tax Credit is one of the nation's most successful preservation assistance programs. The program provides a dollar-for-dollar reduction of federal income tax liability for owners or long-term lessees of substantially rehabilitated income-producing historic properties. The law allows for a tax credit of up to 20% of allowable rehabilitation expenditures. Nationally, over 3,000 historic buildings during the past five years represent more than \$4.5 billion of investment qualified for the tax credit program. "Much of the success of Florida's preservation efforts is owed to the federal tax credits program," says Walter Marder, preservation architect with the Division of Historical Resources, Florida Department of State. "Tax incentives have become increasingly popular, and make a tremendous difference in the number of buildings preserved. Over 500 buildings throughout the state have been rehabilitated with the benefit of the federal tax incentive program since it began in 1976."

In Florida the 20% investment tax credit program is administered jointly by the Internal Revenue Service, the National Park Service and the Division of Historical Resources. The Division is the first point of contact for property owners, providing application forms, program regulations and technical assistance. The National Park Service, U.S. Department of the Interior, grants final approval or certification. To qualify for the federal credit, a building must be listed individually in the National Register of Historic Places or located in a registered historic district and contribute to the significance of the district. Buildings must be rehabilitated following *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* to receive the credit. The standards are a group of 10 broadly written guidelines designed to ensure historic buildings are rehabilitated in a sensitive manner, while taking into account economic and technical feasibility. Owners of historic buildings are encouraged to contact the Division of Historical Resources for guidance prior to beginning rehabilitation work. It is also advisable early in the application process to contact a tax accountant or the Internal Revenue Service.

Complementing the federal investment tax credit are Florida's two ad valorem tax exemption programs for historic properties. Authorized by state statute in 1992, the first provides for boards of county commissions and municipal governments to authorize ad valorem tax exemptions of up to 100% of the assessed value of improvements to historic properties (including private residences) resulting from restoration or rehabilitation projects. Thereby, owners of qualified historic buildings are not penalized by a jarring increase in property taxes as a result of improvements. Effective in 1999, a second ad valorem exemption allows local governments to provide a tax exemption of up to 50% of assessed value for qualifying historic properties. Improvements to qualified properties are not required to receive this exemption.

TOP: BOB SELF; BOTTOM LEFT: SHARON WELLS; BOTTOM RIGHT: STEVEN BROOKE





Above: 1878 Palace Saloon, Fernandina Beach; Bottom left: 1890 John F. Curry House, Key West; Bottom right: 1939 St. Moritz Hotel, interior, Miami Beach



Complementing
the federal
investment tax
credit are
Florida's two
ad valorem tax
exemption
programs for
historic
properties.

Tampa
Heights'
1904
Arguelles-
Massari
House

Over 30 of Florida's local governments have adopted ordinances offering ad valorem tax exemptions. Information about local programs and application procedures is available from city or county historic preservation commissions or planning offices. If a local ad valorem tax exemption is available, the owner of a qualified historic property may take advantage of it in addition to the federal investment tax credits. In West Palm Beach, a \$289,600 rehabilitation of the downtown 1920 Professional Building for office and residential use netted an annual property tax savings of \$3,615 using both the local and federal tax credit programs.

Missing from this battery of preservation incentives is a federal tax credit for the rehabilitation of historic, owner-occupied residences. Today, with strong bipartisan support of members in both the House and Senate, Congress is considering the adoption of the Historic Homeownership Assistance Act, which would create a 20% federal income tax credit for homeowners who rehabilitate or buy a qualified historic house. Every Florida city has one or more historic neighborhoods that would benefit from the act, reversing disinvestment and blight by providing an incentive for historic homeownership. Rehabilitation generated by this program would provide jobs, bolster the tax base, boost consumer spending and help to slow the rate of "sprawl," saving taxpayers' dollars in the process.

Florida's investment tax credit and ad valorem tax exemption programs have spurred the preservation of hundreds of historic structures of every period, size, style and type.

For the historic property owner they offer a reward for private investment in historic preservation, while saving the state's irreplaceable resources. ■

West Palm Beach's landmark 1922 Guaranty Building



OPPOSITE PAGE: RICK HAMPTON; THIS PAGE: HISTORIC PRESERVATION DIVISION, CITY OF WEST PALM BEACH

To Learn More

Federal historic preservation tax incentives

Walter Marder
Architectural Preservation Services Section
Division of Historical Resources
Florida Department of State
R. A. Gray Building
500 South Bronough Street
Tallahassee, FL 32399-0250
850.245.6333
<http://dhr.dos.state.fl.us/bhp/>

Preservation Tax Incentives

Technical Preservation Services
Heritage Preservation Services-2255
National Park Service
1849 C Street, NW
Washington, D.C. 20240
202.343.9578
<http://www2.cr.nps.gov/tps/tax/index.htm>

Internal Revenue Service

Attention: E: REHAB/LIHC
Compliance Unit
P.O. Box 12040
Philadelphia, PA 19105
<http://www.irs.ustreas.gov>

Florida's ad valorem tax exemption for historic properties

David Ferro, Supervisor
Architectural Preservation Services Section
Division of Historical Resources
Florida Department of State
R. A. Gray Building
500 South Bronough Street
Tallahassee, FL 32399-0250
850.245.6333
<http://dhr.dos.state.fl.us/bhp/>

Historic Home Ownership Assistance Act

The National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, D.C. 20036
800.944.6847
<http://capwiz.com/nthp/home/>

Preservation Action

1350 Connecticut Avenue, NW
Suite 401
Washington, D.C. 20036
202.659.0915
<http://www.preservationaction.org>

Melrose

A

Reflection

of Florida's

Past

[BY AL BURT • PHOTOGRAPHY BY ERIC DUSENBERY]



uring its 125th anniversary year, Melrose, by any measure, appears politely feisty, different, and determined. It plans a future in ever-booming Florida that will honor its own peculiar history and a lifestyle generously seasoned with the aura of "old Florida." Melrose, a crossroads community in North Central Florida, almost always finds its own way.

Twelve years after the end of the Civil War, in 1877, promoters platted Melrose on abandoned cotton fields that included portions of four counties. To the astonishment of many, the promoters promised to turn Melrose into a waterport.

Four years later, in 1881, a woodburning, steampowered dredge completed a mile-long canal connecting Lake Alto and Little Lake Santa Fe. A third and larger lake, the six-mile-long Santa Fe, was naturally connected to its smaller namesake. With that, a sternwheel steamboat, the *F. S. Lewis*, began puffing its way out of Melrose Bay.

Twice daily, the *F. S. Lewis* chugged through the three lakes to Waldo, where the cross-Florida Fernandina to Cedar Keys railroad passed. It shipped out crates of citrus and picked up Yankee visitors who wanted to stay the winter.

The local hospitality trade was born at homes that sprang up around the bay. It probably started in a house next to the steamboat dock at the foot of Quail Street. The canal company agent, McKendrie Lambdin, built a small home there in 1877. As business expanded, so did his house, called Bayview. It still stands bayside and with a bow to history, accepts visitors as a bed-and-breakfast.

Steamboats ushered Melrose into its "golden age," which lasted until the bitter freezes of 1894-95 wiped out citrus as a local crop and until Flagler's railroads made Florida's East Coast easily accessible. After that, Melrose became isolated again, sometimes barely surviving as one Florida Boom after another passed it by.

History did Melrose an odd favor. Those historic homes



The renovated General Store.




remain and are still used as homes by Melrose residents. Melrose not only survives but has turned those burdens of misfortune and isolation into extraordinary assets.

In 1985 a handful of area historians recognized those treasures and organized Historic Melrose, Inc., to do something about preserving and honoring them. Historic Melrose, Inc. (HMI), was officially chartered by the state on December 17, 1985.

HMI made application in 1986 for the Melrose Historic District to be placed in the National Register of Historic Places. The district was listed on January 12, 1990. The group published an Architectural and Historical Survey of Melrose, Florida, in 1988, which for the first time detailed Melrose history and its historic buildings for the public. A direction for the future of Melrose seemed indicated.





*Steamboats ushered
Melrose into its "golden
age," which lasted until the
bitter freezes of 1894-95
wiped out citrus as a local
crop and until Flagler's
railroads made Florida's
East Coast easily
accessible.*

Some 72 homes are included in the Melrose Historic District, which spreads out from the bay. All have porches and most have gabled roofs, some with distinctive metal shingles. Old live oak trees shade unpaved streets, three of them with grassy medians. Pioneer Melrose families mix with latecomers. Within 10 to 15 miles of town are several dozen lakes. The nearby Ordway Preserve, 6,000 acres of land preserved for University of Florida study, guarantees a certain amount of serenity. A few large landholdings, cattle ranches or pecan and blueberry farms, also grace the region.

Melrose, 20 miles east of Gainesville and almost midway between Florida's coasts, has no city limits. There is no exact population count. Local estimates range from 10,000 and up but there is no precise figure that all accept. The atmosphere is rural and homes are scattered throughout the area and around the lakes. The town remains unincorporated, with its area divided among Putnam, Alachua, Clay and Bradford counties. Civic volunteers take the place of city government.

At the Melrose crossroads (S.R. 26 and S.R. 21), a family-run service station and general store, Chiappini's, has done business since 1935. A third generation of that family now runs it. Across the street and nearby is a family-owned grocery store, Williamson's, which has survived the competition of a large grocery chain store down the road and a

franchised convenience store next door. A second generation of the Williamson family runs it.

HMI now pursues its largest initiative yet, the "Friends of Melrose" Project — a virtual crusade to create a Heritage Park and History Center fronting on historic Bellamy Road (Florida's first federal highway) within the historic district. Nearly all local organizations have participated in a campaign to raise \$300,000 to buy the proposed park site.

The 300-by-300-foot lot, canopied by old-growth live oaks, looks across the street to the 1886 Trinity Episcopal Church, built by a local carpenter with locally sawed trees and pillared by local bricks. On one side is the 1899 Baldwin Store, restored this year by an ophthalmologist and used for his practice. On the other side is a 1920s church owned by Lowry's Antiques. A half block away is the 1879 Methodist Church. Nearby is the restored 1893 Tolles house, now the M&S Bank. The rest of the historic district spreads out from there, most of it toward Melrose Bay, a quarter-mile away.

With town meetings and mail solicitations, the "Friends of Melrose" raised more than \$50,000 in its first three months, but complete success might take years. The Friends have applied for a state grant. The local bank has co-sponsored the project. Some citizens are personally underwriting a mortgage to buy the property and secure it while the money is raised.

A number of other projects typify the Melrose way. The

Melrose Library Association raised money to build and then expand a fine local library. Locals man an efficient volunteer fire department. The Melrose Business & Community Association established a program to landscape the main streets.

Other volunteers shepherd an annual Christmas parade in which most of Melrose participates. The Melrose Youth Sports Association has organized a year-round competition for hundreds of youngsters on its own athletic fields. The list goes on. Melrose is a place where citizens participate in their community.

April 12-14, 2002, Historic Melrose, Inc., will celebrate the community's 125th birthday with an event to be called "Bonnie Melrose." Unlike many festivals, this one will be all local — an All-Melrose community party with the public invited. It will offer only the things of Melrose. There will be no outside vendors or sales booths — and everything will cost either \$1.25 or a multiple of that significant number.

There will be boat parades and canoe races, good food from local cooks, music from local musicians, art and fashion shows, antique displays, tours of historic neighborhoods (a brochure for a self-guided tour as well), and demonstrations of blacksmithing, tatting and woodworking. On birthday eve, a twilight boat tour and a family event in the park will highlight the big weekend.

Once again Melrose will demonstrate that in its eyes, history is not just a matter of museums and books and photographs, but a visible and functioning part of daily life. The past and the present blend comfortably. No one would mistake the "old Florida" look of Melrose for Destin or Amelia Island or Palm Beach or Naples, but most Melrosians want to keep it that way. ■

Al Burt, president of Historic Melrose, Inc., is the author of four books on Florida: Al Burt's Florida and The Tropic of Cracker (University Press of Florida); Becalmed in the Mullet Latitudes (Florida Classics Library); and Florida A Place in The Sun (Burda).

To Learn More

For more information, contact Historic Melrose, Inc., P.O. Box 704, Melrose, FL 32666.

Traveling on I-75 exit at S.R. 26 (University Avenue), continue east through Gainesville and 20 miles beyond to Melrose. From U.S. 301 turn east at the junction with S.R. 26 and travel five miles into town.



Trinity Episcopal Church

RECLAIMING A SENSE OVERT



OF PLACE OWN

IN 1915, THE
MIAMI METROPOLIS
DESCRIBED THE
LYRIC THEATER AS,
"POSSIBLY THE MOST
BEAUTIFUL AND
COSTLY PLAYHOUSE
OWNED BY COLORED
PEOPLE IN ALL THE
SOUTHLAND."

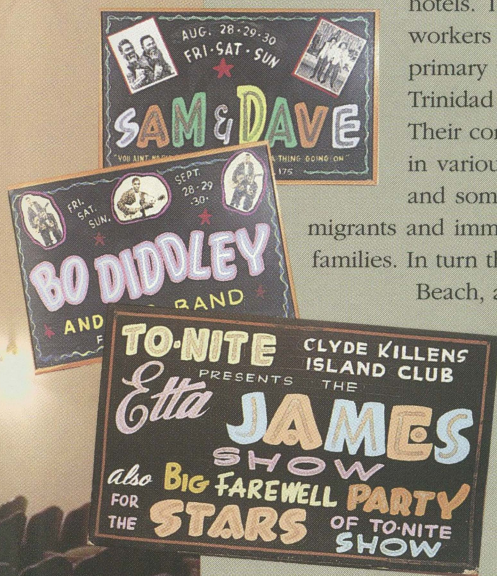
[BY DR. DOROTHY JENKINS FIELDS • PHOTOGRAPHY BY MARK ELIAS]

The community of Overtown is one of the oldest neighborhoods within the original boundaries of the City of Miami. Adjacent to downtown Miami, Overtown is bordered on the north by N.W. 21st Street, to the south by N.W. 6th Street, the east by N.W. 1st Avenue and on the west by I-95.

Segregated by both custom and laws, it began as "Colored Town" at the turn of the 20th century. The area was assigned and limited to black workers who built and serviced the railroad, streets and hotels. The success of Miami's pioneer tourist industry depended on the labor of black workers from the Bahamas and the Southern states. For more than 50 years they were the primary work force in Miami. Over time, immigrants arrived from Cuba, Haiti, Jamaica, Trinidad and Tobago, Barbados and other countries throughout the Western Hemisphere. Their common heritage was their slave fore-parents, forced from Africa and left as cargo in various ports throughout America. Different cultures developed in the various ports and some languages changed, but the common ground for all was race. These skilled migrants and immigrants arrived with a determination to improve economic conditions for their families. In turn they helped build Miami and Miami Beach, a tourist mecca for others to enjoy.

When the decision was made to incorporate Miami as a city in 1896, black men were used as voters but later disenfranchised. Since the required number of white male registered voters did not participate, black male registered voters were used to reach the number required by state law to form a new

city. Nearly one-third of the men who stood for the incorporation of the City of Miami were black. After helping Miami become a city, the black incorporators lost their civil rights to existing public policy. Residents of Overtown in the late 1800s were subject to Black Codes which, in the 20th century, became Jim Crow laws, restricting the civil rights of black people in every phase of life throughout the South.



Interior, Lyric Theatre

n spite of these challenges, Overtown grew and developed into a vibrant community. As early as 1904, the official City of Miami directory listed businesses owned and operated by black people. These included general goods and services, a medical doctor, 26 laundresses, and several hundred laborers. Miami's Colored Board of Trade was established as a clearinghouse for commercial and civic betterment. The Fourth Census of the State of Florida taken in the year 1915 records the population of Miami City at 15,592. Of those, 5,659 residents were Negro. Their holdings in real estate and personal property were estimated at \$800,000. Black women were not members of the Colored Board of Trade, but some were in business, including seamstresses, landlords, restaurant owners and a hat maker. Several owned their own properties. Blacks living south of Miami in Coconut Grove and in Lemon City to the north, would travel to Miami's Colored Town for shopping, business transactions and entertainment.

Schools, churches and businesses flourished. Most of the goods and services in the community were produced by residents. There were many fine restaurants, a privately owned tennis court and several first-class hotels in Overtown. The Mary Elizabeth Hotel, built and operated by a black physician, Dr. W. B. Sawyer, Sr., was host to such notables as United States Supreme Court Justice Thurgood Marshall; Congressman Adam Clayton Powell; labor leader A. Phillip Randolph; educator, Dr. Mary McLeod Bethune; Dr. Carter G. Woodson, "the father of Negro history," and W. E. B. DuBois, an internationally known intellectual and author.

At least one national convention was held annually in Overtown, where hotel rooms, restaurants, cultural events and entertainment were in full supply. Repeat business brought by visitors helped stabilize the economy in the community, and promoted pride in a people who were self-motivated and self-sustaining.

The Lyric Theatre is the lone surviving building in the district known as "Little Broadway." The Lyric opened in 1913 and quickly became the major center of entertainment for blacks in Miami. It was built, owned and operated by Geder Walker, a black man from Georgia. On October 16, 1915, the *Miami Metropolis* described the Lyric Theater as, "possibly the most beautiful and costly playhouse owned by colored people in all the Southland."

White tourists and white residents also frequented "Little Broadway" to enjoy the entertainment, exotic foods and music, especially jazz and gospel singing. Local resident and entertainment promoter, Clyde Killens, was primarily responsible for bringing performers directly from the hotels and clubs of Miami Beach to Overtown. In the early days, black entertainers who performed on Miami Beach could not bed or board there because of restrictive social practices and racial segregation laws. After their last performances, these performers would cross the railroad tracks to Overtown's hotels and night clubs.

Through the years, Overtown jammed to the sounds of Cab Calloway, Count Basie, Louis "Satchmo" Armstrong, Nat "King" Cole, Sammy Davis Jr., and many others. From Josephine Baker and Billie Holiday to Ella Fitzgerald, Lena Horne and Aretha Franklin—all found a welcoming audience in Overtown. Literary artists Langston Hughes and Zora Neale Hurston, singers Paul Robeson and Marian Anderson, boxer Joe Louis and baseball great Jackie Robinson also frequented the area.



THE VERY HISTORY OF MIAMI IS
INCOMPLETE WITHOUT THE
HISTORY OF OVERTOWN.



The Dorsey House, 1914



In the mid-1960s, Overtown began to lose its luster. Urban renewal and the construction of two expressways tore the community apart. Today, Overtown is coming alive again. Efforts to preserve and restore historic sites, create housing and develop new mixed-use facilities proceed today with the support of many organizations and the dedication of community volunteers. Support for Overtown's revitalization is derived from: the Overtown Advisory Board, the Overtown Empowerment Zone Assembly, the City of Miami and CRA, Metro-Dade County, Dade County Public Schools, the State of Florida, federal grants, St. John Baptist Church's CDC, Greater Bethel AME Church's CDC, the Knight Foundation, the LeRoy Collins Center, Greater Miami LISC (Local Initiative Support Corporation), and the Trust for Public Land.

Closed for four decades, the Lyric Theatre was acquired by the Black Archives Foundation of South Florida in 1988, listed in the National Register of Historic Places in January of 1989 and reopened in 2000 after extensive restoration. Literary, visual and performing arts events take place throughout the year for tourists and residents in the 400-seat auditorium of this community centerpiece. The Black Archives, History & Research Foundation, Inc. is spearheading the development of the Historic Overtown Folklife Village, a two-block-area retail, cultural and entertainment district. The Lyric Theater is the anchor site of the Historic Overtown Folklife Village. Plans for the development of the Overtown Lyric Theater Complex include construction of a facility adjacent to the Lyric, providing a welcome center, gift shop, banquet, community and meeting rooms, dance hall and catering kitchen. The complex will connect visitors to the 9th Street Pedestrian Mall, a transportation corridor linking Overtown to the bustling world of Greater Miami.

"This is a very historical area," observed Professor John Hope Franklin, the James B. Duke Professor Emeritus of History at Duke University. "The very history of Miami is incomplete without the history of Overtown." No doubt, the *futures* of Overtown and Miami are destined to be linked as well. ■

Dr. Dorothy Jenkins Fields, a native Miamian, is an education specialist with Miami-Dade County Public Schools, Division of Cultural Programs and the founder and archivist for the Black Archives, History and Research Foundation of South Florida, Inc.

To Learn More

Other Overtown properties listed in the National Register of Historic Places are:

- Cola Nip Bottling Company, J&S Building (1925) at 227 NW 9th St.
- Greater Bethel AME Church (1943) at 245 NW 8th St.
- Mt. Zion Baptist Church (1928) at 301 NW 9th St.
- Dorsey House (1914) at 250 NW 9th St.
- St. John Baptist Church (1940) at 1328 NW 3rd Ave.

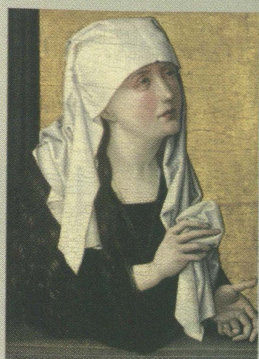
For more information on the history of Overtown and efforts to preserve and revitalize the community, contact: The Black Archives, History and Research Foundation of South Florida, Inc.; The Joseph Caleb Community Center, 5400 NW 22nd Avenue, Miami FL 33142. Phone: 305.636.2390.



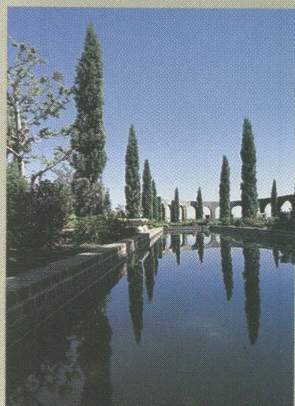
AN ARTFUL BALANCE

THE CUMMER MUSEUM OF ART & GARDENS



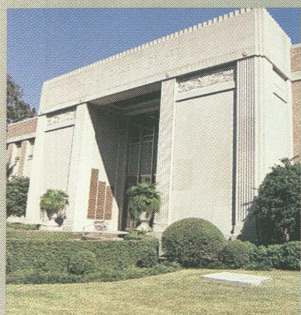


A jewel of a fine-arts
museum in
Jacksonville gets
visitors hooked on the
aesthetic experience



BOB SEIT

with
top-notch exhibits,
dynamic educational
programs and enchanting
gardens that soothe and
revive the spirit.



BOB SEIT

[BY BARBARA DRAKE • ART IMAGES COURTESY
THE CUMMER MUSEUM OF ART AND GARDENS]

stately brick-and-limestone edifice fronting Jacksonville's St. Johns River, the Cummer Museum of Art & Gardens doesn't appear, at first glance, to be a place that concerns itself much with breaking with convention. Clipped hedges and polished granite steps greet the visitor with a certain cool formality, an effect echoed by the imposing facade rising two stories overhead. Once past the sleek glass doors, and into the galleries inside, the Cummer reveals itself to be a warm, welcoming museum on a *human* scale — an environment where fine-arts treasures are shared in innovative ways that inspire, delight and even surprise the viewer.

"We put the visitor central in the focus of our attention at the Cummer," says museum director Maarten van de Guchte. "We see a museum as a place where people can go to be uplifted. Artworks don't like to be left alone. They need an audience. Yes, artworks are material, but more than that, it's about nurturing the spirit, the human spirit."

That human touch is evident throughout the Cummer Museum of Art & Gardens, which celebrated its 40th anniversary in 2001. With 10 galleries and over 4,000 objects in its permanent collection, the Cummer offers a complete museum experience for both casual art lovers and connoisseurs. Among the museum's strengths are Old Master and American paintings, Japanese woodblock prints, and one of the finest collections of 18th-century Meissen porcelain in the world. With a few exceptions (such as the delicate Meissen ware), objects are displayed at eye level without the intervention of glass cases or protective frames. This approach brings visitors into greater intimacy with the artworks, an important part of the museum's mission. "We want people to get up close to the art," says chief curator Jeanette Toohey. "This way, you can really see the individual brush strokes, how the objects were made. It's very different from looking at a masterpiece through layers of Plexiglas."

And what a variety of artwork there is to cozy up to at the Cummer. Visitors can search for their own reflection in a bronze Etruscan mirror, marvel at the realistic tears and red, swollen eyes of a 15th-century Madonna by the anonymous Master of the Stötteritz Altar, stand nose-to-pointed-nose with Bernini's famous bust of the Cardinal de Richelieu, and resonate with the patriot spirit embodied by *June Morning*, by American Regionalist painter Thomas Hart Benton. Of particular interest to local visitors are renderings of Florida landscapes and wildlife by renowned artists such as Winslow Homer, John James Audubon and Thomas Moran; the latter's *Ponce de León in Florida*, an epic, large-scale canvas painted in 1878, was originally commissioned to hang in the U.S. House of Representatives. The Cummer Museum also hosts several special exhibitions each season.

Opposite page:
Louis Valtat,
French,
1869–1952,
*Valtat and His
Son*, Oil on
canvas, Gift of
Mr. and Mrs.
Edward Lane, Jr.

AN ARTFUL BALANCE

If the Cummer galleries are a great place to wander and ponder on art, the museum's award-winning educational center, *Art Connections*, is where visitors go to literally grab hold of the aesthetic experience. Nearly 50 interactive exhibits immerse participants in art history and the fundamentals of art, such as perspective, form and composition. The self-guided process includes handling replicas of pieces in the museum's collection, creating a scissors collage à la Matisse, weaving on a wall-mounted loom and drawing a self-portrait. Fascinating, fun, and surprisingly sophisticated at times, the exhibits in *Art Connections* are definitely not for kids only, although the center does host about 30,000 area schoolchildren per year. Artist demonstrations, a library, poetry readings, family days and traditional art classes round out the offerings at *Art Connections*.

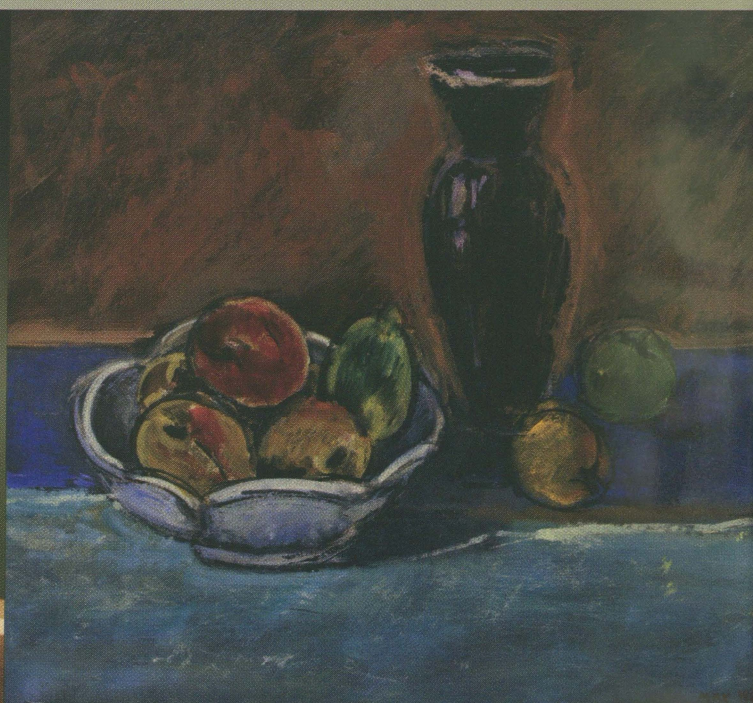
The Cummer Museum reaches out to the community with programs for the disabled and the visually impaired.

Under the auspices of VSA Arts of Florida (formerly Very Special Arts), the museum offers a multifaceted arts education program that annually serves over 5,000 children and adults with disabilities. Each year, a three-day VSA Arts Festival brings the power and joy of the arts to nearly 2,000 students, with hands-on arts experiences and special museum tours. Another outreach effort that wins raves is *Women of Vision*, an ongoing arts and literacy program for women who are blind or visually impaired. Once a month, participants gather in the museum's galleries and studios to learn about art history, create their own artworks and write their memoirs. Some of the remarkable tools offered by *Women of Vision* include three-dimensional re-creations of paintings in the museum's collection, which enable participants to "see" these works for the first time.

If the means that the Cummer Museum uses to make art accessible are original and cutting-edge, the philoso-

phy behind its efforts is firmly grounded in tradition. The museum's founder, Ninah May Holden Cummer (1875-1958), spent a lifetime acquiring and cultivating things of beauty, and believed ardently in sharing those things with others. Born in Michigan, Ninah moved to Jacksonville following her marriage to lumber magnate Arthur Cummer in 1897, and became one of her adopted city's most dedicated civic and social advocates. Art was one of the couple's shared passions, and over the years, the Cummers filled their Tudor-style house on fashionable Riverside Avenue with paintings by Rubens, Agnolo Gaddi, James McNeill Whistler and other artists. Upon Arthur's death in 1943, Ninah began to collect art in earnest, with the aim of eventually founding a museum in Jacksonville that "[might] rank favorably with those established in other cities in the United States during the last few decades." The Cummer Gallery of Art, built on the site of Arthur and Ninah Cummer's home,

With 10 galleries and over 4,000 objects in its permanent collection, the Cummer



Max Weber, American 1881–1961, *Still Life with Fruit and Vase*, Oil on canvas, Gift of Col. Robert L. Seitzer



CHRIS VAN HOUTEN

opened its doors in November 1961, with Ninah's collection of more than 70 paintings as its nucleus. In the decades following, the museum would see its collection enlarged by acquisitions and by an outpouring of donations made by local art collectors, who share the Cummer's commitment to making art and culture accessible to the community.

For today's visitor to the Cummer, the founder's love of all things beautiful is perhaps most palpable in the two acres of formal gardens surrounding the museum. An avid gardener and the founder of the Garden Club of Florida (now known as the Garden Club of Jacksonville), Ninah Cummer spent a lifetime cultivating rare, prized and native plants in her gardens along the St. Johns River. Designed by some of the foremost landscape architects of the 20th century and now restored according to their original plans, the Cummer Gardens offer exquisite settings in which museum-goers can pause and refresh themselves. Highlights include

an English Garden dating to 1903, featuring wisteria, and Rêve d'Or roses; a symmetrical Italian garden inspired by those at Villa Gamberaia, in Italy; the first private putting green in Florida; and the Great Cummer Oak Tree, a remarkable specimen with a limb span of more than 185 feet. Garden Week, an annual fund-raising festival held in mid-March, draws gardening enthusiasts from all over Florida and the Southeast, for lectures and demonstrations by the nation's leading horticultural experts and floral designers.

On March 29, 1957, little more than one year before her death, Ninah Cummer announced to the people of Jacksonville her plans to create and endow an art museum for the community. At the end of her surprise address, she remarked: "In closing, may I express the profound wish that life may be fine to my fellow citizens." Strolling through today's Cummer Museum of Art & Gardens, visitors can testify that Ninah's wish has come true. ■

offers a complete museum experience for both casual art lovers and connoisseurs.



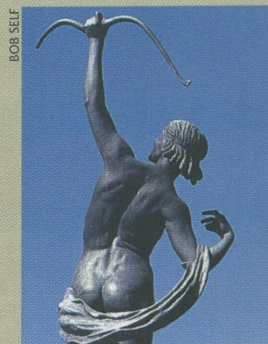
Thomas Hart Benton, American, 1889–1975,
June Morning, 1945, Oil on masonite

To Learn More

The Cummer Museum of Art & Gardens is located at 829 Riverside Avenue. The museum is closed on Monday. For admission price and information, call 904.356.6857 or visit the museum online at www.cummer.org.

Special exhibitions in 2002 include *Contemporary Folk Art: Treasures from the Smithsonian American Art Museum* (through January 20); *Vision 2002: First Coast Artists Select First Coast Artists* (January 24 to March 24); *First Encounters: Chief Saturiba and Florida's Timucua People* (February 12 to May 26); *Marc Chagall in Russia* (April 25 to June 30); and *The Art of Joseph Jeffers Dodge* (July 18 to September 15).

Garden Week will take place March 10 through 14, 2002. Call the Cummer Council at 904.356.7530 if you wish to reserve a space.

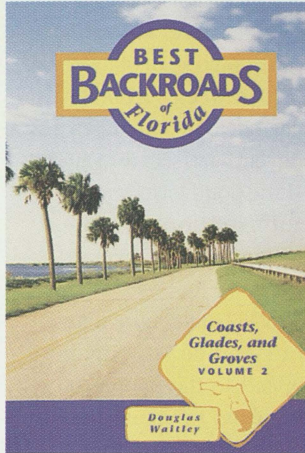


BOB SELF

MIXED MEDIA

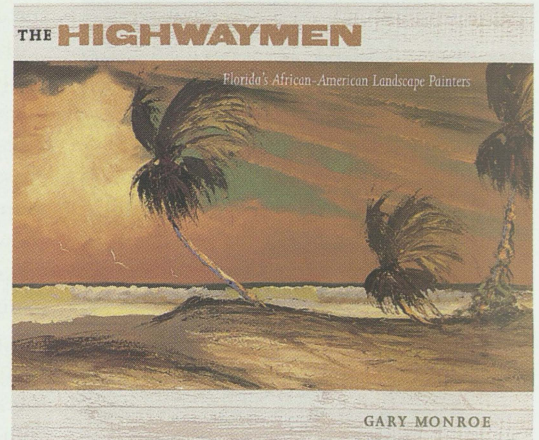
IN PRINT

A SAMPLING OF NEW FLORIDA TITLES



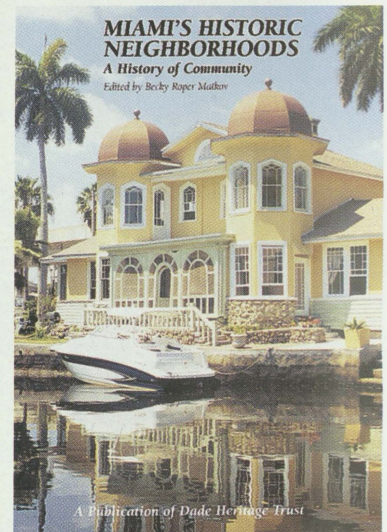
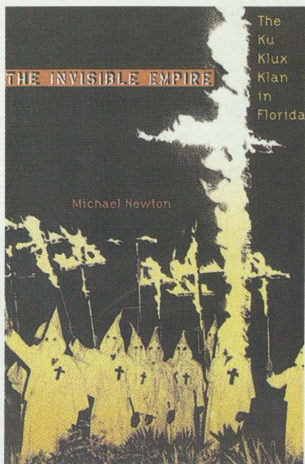
Douglas Waitley's **BEST BACKROADS OF FLORIDA: COASTS, GLADES, AND GROVES** (Pineapple Press) is a companion to his earlier volume on the backroads of North Central Florida. Nine one-day drives take

the traveler through some of Florida's least-known towns and countrysides. Beginning on the Atlantic Coast, Waitley circles Lake Okeechobee, delves into the Everglades, follows the Gulf Coast and ends in the heart of citrus country. The book provides information on accommodations, dining, attractions and recreational opportunities. **THE HIGHWAYMEN** by Gary Monroe (University Press of Florida) introduces a group of young African-American landscape artists who painted during the 1950s. Their works depict a romanticized Florida of wind-swept palm trees, billowing clouds, wetlands, lakes, rivers, ocean and the setting sun. Monroe offers a critical look at their paintings,



along with personal reminiscences of some of the artists. A gallery of 63 full-color reproductions illustrates the book. A darker side of Florida

is explored in **THE INVISIBLE EMPIRE: THE KU KLUX KLAN IN FLORIDA** by Michael Newton (University Press of Florida). In vivid and often grim detail, the book charts 130 years of Ku Klux Klan activity in Florida, beginning with the chaotic days of Reconstruction, through the Klan's alignment in the 1970s and 1980s with a growing group of neo-Nazis and other cultists. **MIAMI'S HISTORIC NEIGHBORHOODS: A HISTORY OF COMMUNITY** edited by Becky Roper Matkov (Historical Publishing Network) tells the story of Florida's largest and most ethnically diverse city. Thirty authors offer their expertise on the metropolis and its environs, visiting Coral Gables, Miami Springs, Hialeah, Little Havana, Miami Beach, Kendall, South Dade and others. Each chapter paints a lively portrait of the community's history, people and places. The book is profusely illustrated with historic and contemporary photographs.



ONLINE: ON HISTORY WIRED

<http://historywired.si.edu> is the website of the Smithsonian Institution's *History Wired: A few of our favorite things*. This experimental site introduces visitors to some of the three million objects held by the National Museum of American History. Images, information and related links to 450 objects from the museum's vast and diverse



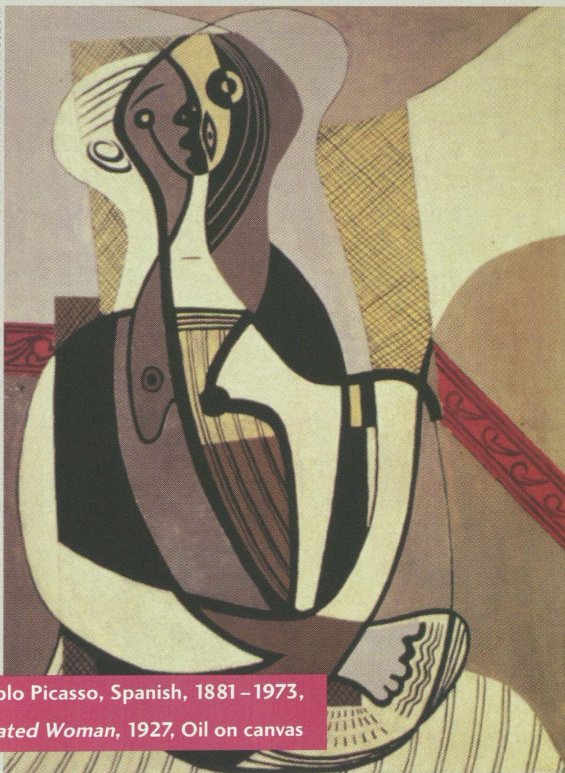
collection are featured. The famous, unusual, and everyday items were selected by curators for this effort to provide a virtual museum experience. Artifacts on this sophisticated website range from Susan B. Anthony's teacup and saucer to Mohammed Ali's boxing gloves and robe.

ART SCENE

APPLETON HOSTS MASTERWORKS FROM CANADIAN COLLECTION

Residents from northern climes won't be the only ones traveling to Florida this winter. One of the finest collections of 20th-century European art will also be coming south, from Canada to the Appleton Museum of Art in Ocala. The exhibition, *20th Century Masterworks from the Collection of the Art Gallery of Ontario*, will be on display January 11 to April 21, and provides an unusual opportunity to view remarkable paintings from the first half of the 20th century. This collection from the world's eighth largest museum has never before been seen outside of Canada. Among the highlights of the exhibit are two paintings by Pablo Picasso: *The Soup*, from the artist's Blue Period, and *Seated Woman*, a Cubist piece. A selection of surrealist paintings by artists such as Yves Tanguy, Roberto Matta and René Magritte are also included. The Appleton Museum, co-owned by Florida State University and Central Florida Community College, is located at 4333 N.E. Silver Springs Boulevard (S.R. 40) in Ocala, about seven miles east of I-75 (Exit 69) and 62 miles west of I-95 on S.R. 40 (Exit 88). For more information, call 352.236.7100 or visit: www.appletonmuseum.org.

COURTESY THE APPLETON MUSEUM



Pablo Picasso, Spanish, 1881–1973,
Seated Woman, 1927, Oil on canvas

SOUND & STAGE

COURTESY THE GAINESVILLE CHAMBER ORCHESTRA



CRETACEOUS CONCERTO

The Gainesville Chamber Orchestra and the Florida Museum of Natural History are collaborating to create a unique interdisciplinary project by combining the traveling exhibit "*A T. Rex Named Sue*" and the performance of "*Tyrannosaurus Sue, A Cretaceous Concerto*."

Named after Sue Hendrickson who discovered the 42-foot-long dinosaur, the skeleton was acquired by Chicago's Field Museum in October of 1997. Gainesville is the only city south of Atlanta which will offer the traveling *Sue* exhibit prior to 2003. Through seven narrated scenes, beginning with her birth and ending with her death in a battle with a Triceratops, the concerto portrays the dramatic life story of Sue, the largest known *Tyrannosaurus Rex*. The concerto was written for the Chicago Chamber Musicians in honor of the dinosaur's first unveiling at the Field Museum.

The Gainesville Chamber Orchestra, conducted by the concerto's composer Bruce Adolphe, will perform the Cretaceous Concerto at the Curtis M. Phillips Center for the Performing Arts on January 25 and 26. Other performances will take place at the museum and area schools throughout the length of the exhibit. *A T. Rex Named Sue* will be at the Florida Museum of Natural History from January 26 to May 19. For more information, contact the Gainesville Chamber Orchestra at 352.336.5448 or the Florida Museum of Natural History at 352.846.2000.

©2000 THE FIELD MUSEUM, JOHN WEINSTEIN



ART IN UNFAMILIAR PLACES

THE PLANT CITY STORY (MEMORY) QUILT



PHOTOS COURTESY JOHN ZAMBINO

Quilting has traditionally been a community experience. For years, quilts have been created by groups of people who come together to share their creative talents and to quilt. When artist Josette Urso was commissioned by the Hillsborough County Board of County Commissioners to create a work of public art for the county's Plant City office building, she combined her vision and talent with the talents of the local community to create an interpretive memory quilt.

The quilt design was created in Urso's studio in New York City, derived from an original watercolor painting. When her proposal was accepted, she set up a temporary studio in the Plant City Neighborhood Center where people began to gather for the purpose of sewing the quilt. Over 50 dedicated volunteers helped cut fabric shapes, sew beads and meticulously stitch the quilt together.

Measuring 24 feet across, the final work is comprised of five colorful panels of found objects, fabric, and painted imagery. The vibrant plants and animals depicted throughout the quilt — palm trees, strawberries, fish — are representative of the local character of Plant City.

The Plant City Story (Memory) Quilt, made possible by Hillsborough County's Public Art Program, is an excellent example of public art in its truest sense — art in which the public is part of the creative process. The quilt is displayed in the Hillsborough County Office Building in Plant City at 302 North Michigan Avenue.



ABOVE: Detail from *The Plant City Story (Memory) Quilt*
Fabric, found objects and mixed media, 7' x 24'
Artist: Josette Urso

CALENDAR

WINTER
2002**Through January 13****Jupiter**

Potters in Paradise. The works of 12 Florida potteries operating between 1859 and 1966. Florida History Center & Museum. (561) 747-6639

Through February 2**Gainesville**

Terry Adkins: Deeper Still. Sculptural works dedicated to John Brown, whose abortive strike at Harper's Ferry in 1859 dealt a blow against the established institution of slavery. Samuel P. Harn Museum of Art. (352) 392-9826

Through February 3**Maitland**

More Than Just Juice: Maitland's Orange Groves. The history of the citrus industry in the Maitland area with stories from workers, managers and owners. Maitland Historical Museum. (407) 644-2451

Through March 3**Orlando**

American Impressionists Abroad and at Home: Paintings from the Collection of The Metropolitan Museum of Art. Mary Cassatt, John Singer Sargent, William Merritt Chase, Childe Hassam and others. Orlando Museum of Art. (407) 896-4231

Through March 17**Orlando**

Crafting Utopia: The Art of Shaker Women. Ninety functional, finely crafted objects from the Hancock Shaker Village. Mennello Museum of American Folk Art. (407) 246-4278

January 6**Tarpon Springs**

Epiphany Celebration. Commemorates the baptism of Christ in the River Jordan. Officiating clergy from the St. Nicholas Greek Orthodox Cathedral and congregation form a procession to Spring Bayou where 50 youths dive for the traditional white cross. (727) 937-6109

January 11 - February 17**Winter Park**

Unexposed Identities: Five Contemporary Photographers. Cindy Sherman, Torbin Eskerod and Leah King-Smith and others present the face as a metaphor.

Cornell Fine Arts Museum. (407) 646-2526

January 12-13**Cape Coral**

Cape Coral Festival of the Arts. 200 juried artists and craftspeople, music and entertainment. (941) 945-1988

January 12 - March 9**Tampa**

Outside of the Box. The range of video art beginning with pioneers Naim June Paik and Dennis Oppenheim through the latest innovations by Diana Thater. University of South Florida Contemporary Art Museum. (813) 974-4133

January 13**Tallahassee**

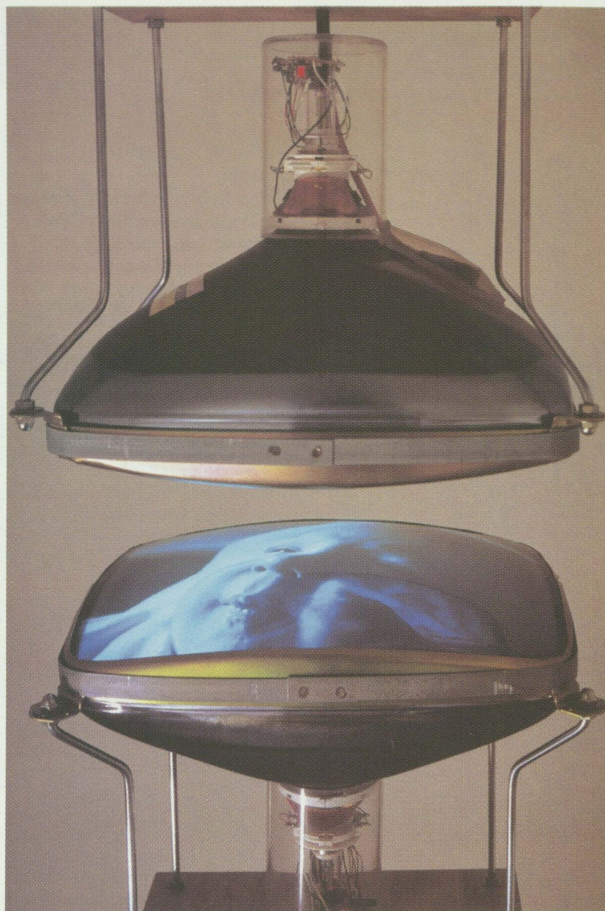
De Soto's Winter Encampment. A living history interpretation of Hernando de Soto's winter encampment in an Apalachee Native American village, the only documented site where his expedition of 600 men stayed. Includes exhibits, food, weapon demonstrations, flint napping and more. (850) 922-6007

January 15**St. Augustine**

Annual Meeting of the St. Augustine Historical Society. Dr. Daniel Schafer will speak on British East Florida, 1763-1784. (904) 824-2872

January 18 - March 3**Ormond Beach**

Four Footed: The Domestic Animal Depicted in Art. Interpretations in all media of horses, dogs, cats, sheep, cows, and pigs. Ormond Memorial Art Museum and Gardens. (386) 676-3347



Outside of the Box. University of South Florida Contemporary Art Museum, Tampa

January 18-20**Miami Beach**

Art Deco Weekend. Celebrate 25 years of preservation in Miami Beach's historic Art Deco district

with antiques, lectures and music. Miami Design Preservation League. (305) 672-2014

January 20-April 7
Fort Lauderdale

From Fauvism to Impressionism: Albert Marquet at the Pompidou. The work of French painter and draughtsman Albert Marquet from the Centre Pompidou in Paris. Fort Lauderdale Museum of Art. (954) 525-5500

January 25-28
Eatonville

12th Annual Zora Neale Hurston Festival of the Arts and Humanities. Academic discussions, cultural arts events and a street festival showcasing music, dance, folk arts and ethnic cuisine. (407) 647-3307

12th Annual Zora Neale

Hurston Festival of the Arts and Humanities, Eatonville



TED HOLLINS, COURTESY OF PRESERVE EATONVILLE COMMUNITY

CALENDAR



January 26-February 17 Fort Myers

Edison Festival of Light. Commemorates the life and achievements of Fort Myers' most famous resident, Thomas Alva Edison. Over 40 events and one of the largest nighttime parades in the nation. (800) 237-4659

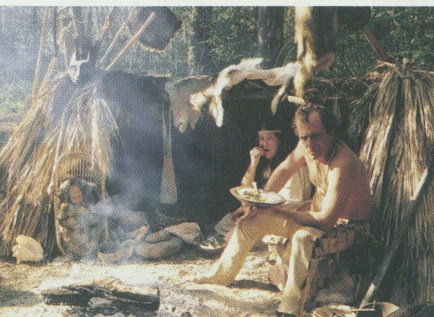
January 26-May 27 Miami

Kinetosaurs. Life-size marionette dinosaurs are set in motion in this new national traveling exhibition. Miami Museum of Science and Space Transit Planetarium. (305) 646-4200

January 31-February 2 Tallahassee

International Ernst Von Dohnanyi Festival. Symposium honoring the renowned Hungarian-born pianist, composer and conductor. Florida State University School of Music. (850) 644-3424

De Soto's Winter Encampment, Tallahassee



Art Nouveau in Europe and America, Morse Museum, Winter Park

February 1-April 14 Sarasota

Images from the World Between: The Circus in Twentieth Century American Life. Paintings, sculpture, prints and photographs. The John and Mable Ringling Museum of Art. (941) 351-1660

February 3, 10, 17, 24 and March 3 Palm Beach

17th Annual Whitehall Lecture Series. Speakers from prominent museums and universities discuss topics related to America's Gilded Age. Henry Morrison Flagler Museum. (561) 655-2833

February 5-December 10 Winter Park

Art Nouveau in Europe and America. Architectural ornament, art glass, ceramics, furniture, jewelry, lamps and decorative objects from over 25 artists and designers. Morse Museum. (407) 645-5311

February 9-April 21 West Palm Beach

Monks and Merchants: Silk Road Treasures from Northwest China. Recently excavated works of Chinese culture from the 4th to 7th century. Norton Museum of Art. (561) 832-5196

February 7-10 Hollywood

Seminole Tribal Festival. Native American dancing, traditional arts and crafts and native foods. Highway 441 and Stirling Road. (954) 967-3434

February 9 Tampa

Fiesta Day. Live music, flamenco dancing, cigar rolling, kids carnival and roving street performers. Ybor City Chamber of Commerce (813) 247-4951

February 16-18 Coconut Grove

Washington Mutual Coconut Grove Arts Festival. One of the nation's premier outdoor fine arts festivals. The works of over 330 artists and craftsmen. Coconut Grove Association, Inc. (305) 447-0401

February 16 Lake Wales

3rd Annual Iron Mountain Storytelling Festival. Tales and



Seminole Tribal Festival, Hollywood

stories shared by local and national storytellers. Bok Tower Gardens. (863) 676-1408

February 15-17 Olustee

Olustee Battle Festival and Reenactment. A celebration and reenactment of Florida's only major Civil War battle. Includes a cavalry, families dressed in period clothes, authentic campsites and a sutler's village. (904) 752-9150

February 23-24 Delray Beach

Hatsume Fair. Taiko drum and martial arts demonstrations, arts, crafts and Asian foods. The Morikami Museum and Japanese Gardens. (561) 495-0233

February 28-March 10 Plant City

Florida Strawberry Festival. Arts, crafts and everything strawberry. (813) 752-9194

March 2-3 Tampa

Gasparilla Festival of the Arts. Juried outdoor art festival with 300 national and international award-winning artists. Various locations. (813) 876-1747

March 3 Woodville

Battle of Natural Bridge Reenactment. The last victory of the Confederacy in 1865 where a Union advance was routed and forced to retreat to their ships. (850) 922-6007

March 7-17 New Port Richey

80th Annual Chasco Fiesta. An 11-day festival honoring Native American tribes and traditions. (813) 842-7651

March 8-10 Lanark Village/Carrabelle

Camp Gordon Johnston Reunion. Gathering of those who served at the Lanark Village base, a principal World War II Army amphibious training center. (850) 697-8575

March 8-10 Palatka

57th Annual Florida Azalea Festival. (386) 326-4001

March 9-10 Dade City

Will McLean Festival. Florida ballads, poetry, storytelling and cracker foods at the Sertoma Ranch. (352) 465-7208

March 16 St. Augustine

Lighthouse Festival. Hands-on living history and entertainment. St. Augustine Lighthouse and Museum. (904) 829-0745

March 21-24 Eustis

Florida Storytelling Camp. Workshops and demonstrations for educators, storytellers and story lovers. Lake Yale Baptist Assembly. (407) 695-3050

March 23 Hollywood

Women Who Made a Difference—Three Pioneers of Florida. Storytelling, song, period costumes and dramatic character impersonations. Art and Culture Center of Hollywood. (954) 921-3274

April 6 Tallahassee

Springtime Tallahassee. The Capital City's premiere event. Parade, arts, crafts and music. (850) 224-5012

ON A ROAD LESS TRAVELED



RAY STANFORD

■ THE NEGRO FORT AND FORT GADSDEN ■ NEAR SUMATRA

In 1814, the British built a fort in the area known as Prospect Bluff, near the Apalachicola River just 50 miles south of the boundary of the United States. During the War of 1812, the British Fort served as a base for the recruitment of Indians and blacks fleeing slavery in Georgia and the Carolinas. When British commander Lieutenant Colonel Edward Nicolls abandoned the site in 1815, he left the fort, its artillery and military supplies in the care of black and Indian allies. The shelter became known as the Negro Fort.

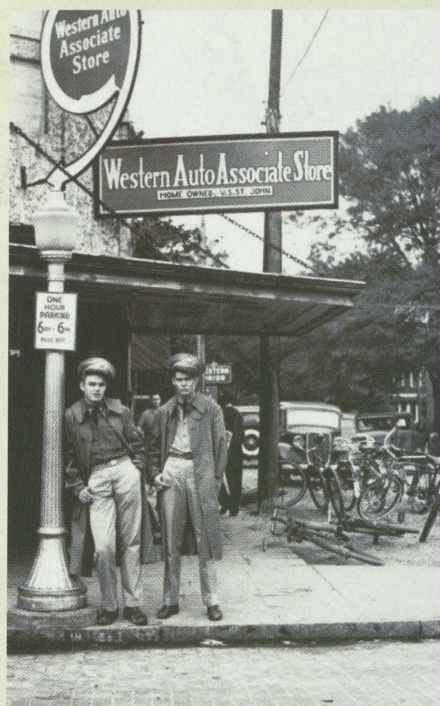
To guard the American border between Georgia and Florida, and counteract the threat posed by the blacks and Indians, Major General Andrew Jackson directed the construction of a fort on the opposing banks of the Apalachicola River in 1816. With the completion of Fort Scott, Jackson ordered the destruction of the Negro Fort. On July 27, 1816, the Negro Fort was attacked from gunboat by American forces. A round of hot charge hit the fort's magazine causing a huge explosion that killed all but 30 of the 300 men, women and children inside. In 1818, Jackson ordered Lieutenant James Gadsden to build a new fort on the site. Fort Gadsden stood in Spanish territory, but was garrisoned by American forces until the cession of Florida to the United States in 1821. Today, evidence of both forts can be glimpsed in the quiet wilderness of the Apalachicola National Forest. The site of Fort Gadsden and the earlier Negro Fort is a National Historic Landmark listed in the National Register of Historic Places.

Fort Gadsden is located six miles south of Sumatra on S.R. 65, about 70 miles southwest of Tallahassee. The site is maintained by the United States Forest Service and is open daily from sunup to sundown. For more information call 850.643.2282.

IN UPCOMING ISSUES...

■ FLORIDA REMEMBERS WORLD WAR II

World War II spurred economic development and led to a postwar population surge that made Florida one of the most populous states in the nation by the late 20th century. Learn how World War II shaped the Florida we enjoy today.



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